

Midland Counties Art Museum, The
Castle, Nottingham.
Catalogue of the Special
Loan Collection of Ancient Lace...

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Midland Counties Art Museum

The Castle, Nottingham.



CATALOGUE OF THE SPECIAL
LOAN COLLECTION OF ANCIENT
LACE AND FINE ART NEEDLE-
WORK FORMED UNDER THE DIREC-
TION OF A COMMITTEE OF LADIES,
PRESIDENT HER ROYAL HIGHNESS
THE PRINCESS CHRISTIAN,
MDCCCLXXVIII.

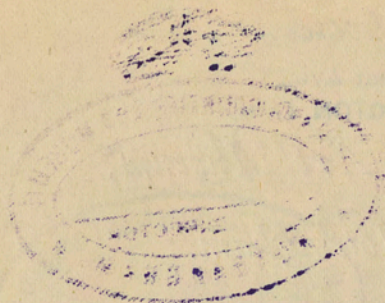
Compiled by

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*Member of the Hon. Council in connection with the
Midland Counties Art Museum,
Nottingham.*



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1900



PREFACE.

EARLY in the present year the Mayor of Nottingham (the deeply lamented Mr. W. G. Ward) honoured me by telling me of his project to form a Special Loan Exhibition of Fine Art Lace and Needlework, in connection with the Midland Counties Fine Art Museum.

Her Royal Highness the Princess Christian having most graciously consented to act as the President of a Ladies' Committee, His Worship addressed invitations to a number of ladies, asking them to serve on the Committee.

The following ladies accepted the Mayor's invitation :

Her Grace the Duchess of
Marlborough.

The Marchioness of Bute.

Louisa, Marchioness of Water-
ford.

The Lady Louisa Egerton.

The Lady Cornelia Guest.

The Countess of Warwick.

The Countess De la Warr.

The Countess of Charlemont.

The Countess Brownlow.

The Countess of Bradford.

The Countess Somers.

The Countess Cawdor.

The Countess of Wharnccliffe.

The Lady Marian Alford.

The Lady Charlotte Schreiber.

The Lady Adeliza Manners.

The Lady Dorothy Nevill.

Louisa, Lady Ashburton.

The Lady Belper.

The Hon. Lady Welby-
Gregory.

Lady Drake.

Mrs. Greville.

Mrs. Stewart Hodgson.

Mrs. Alfred Morrison.

Mrs. Hailstone.

On the 15th of April a meeting of the Committee, under the presidency of her Royal Highness the Princess Christian, was held at South Kensington, by permission of the Lords of the Committee of Council on Education. A statement in respect of the Museum at Nottingham, and the arrange-

ments of the Corporation in respect of loans, &c., had been approved by Mr. Ward, and was submitted to the Committee to this effect:

The Corporation of Nottingham having secured a lease of the ruined Castle at Nottingham for some hundreds of years, as well as powers under an Act of Parliament to raise a fund for the support of the Midland Counties Museum, have converted the ruins of the Castle into a spacious museum building, specially adapted for exhibition purposes—well ventilated and warmed, and rendered as fire-proof as modern appliances permit. The administration of the Museum is under the Mayor and Corporation of the town, and, as a local Museum attached to the local School of Art of Nottingham, the new institution will be in connection with the Central National Museum at South Kensington.

The Corporation propose to devote two rooms for the purposes of the Special Loan Exhibition of Lace and Fine Art Needlework above mentioned; and glass cases, in which the loans are to be shown, have been constructed, after the patterns of those used at South Kensington. The Lords of the Committee of Council on Education have kindly consented to allow loans from London, intended for the Nottingham Museum, to be received at the South Kensington Museum, whence they will be forwarded to Nottingham, with other contributions from the Museum, &c. These arrangements for the security, reception, transmission, and exhibition of the loans are evidently as complete as can be expected. The Corporation, moreover, is willing to effect insurances upon loans when the owners may desire it.

The Committee of Ladies recommended that examples of *specified* classes of Lace and Fine Art Needlework be asked for as follows:

(a) Pillow Laces.

Valenciennes, before 1800.

Mechlin.

Flemish.

Brussels.

Italian, Genoese, and Milanese, and early plaited thread Laces.

(b) Needlepoint Laces.

Greek and early Italian Points.

Reticella work.

Maglia or Lacis.

English samplers of point stitches.

Collars, jabots, lappets, and flounces done in Points
d'Alençon (including Point d'Argentan).

Point à l'Aiguille (Brussels).

Point de Burano.

And fine Venetian raised Points, such as the Rose
Point, *Point plat*, *Gros point*.

In respect of Fine Art Needlework, it was determined to
obtain loans of—

15th and 16th Century.

Ecclesiastical embroideries, orphreys, and conventual
work on linen.

16th Century.

Samplers, padded boxes, gloves, caps, *semainiers*, &c.
(French, English, Scotch, &c.).

16th and 17th Century.

Pictures worked in silk, altar-frontals, &c. (Spanish
and Italian).

17th and 18th Century.

Room-hangings, curtains, portières (Indo-Portuguese,
Oriental, Spanish, Italian, and French).

Invitations to many well-known possessors of fine specimens of Lace and Embroidery were then issued by direction of her Royal Highness the President; and the result of the Committee's labours is the collection of Laces and Fine Art Needlework now exhibited in the Midland Counties Fine Arts Museum at Nottingham.

In respect of the Lace Collection, I have attempted to arrange the specimens in such an order as might show the progress and development of that branch of fine-art workman-

ship; and I hope that the following brief notes may be of use to those who desire to study the interesting and beautiful specimens of the Collection.

Lace, as a primitive arrangement of threads plaited, twisted, tied, or looped, is found with nations in their early stages of development, as are the beating of metal, the cutting or shaping of wood, and similar handicrafts. Regarded from an artistic point of view, fine-art Lace owes its birth to the East.

The present collection of Lace is restricted chiefly to White Thread Laces. These Laces may be divided broadly—as indeed they have been for the purposes of arrangement—into two classes :

(1) Needlepoint Lace and

(2) Pillow Lace.

There are a few specimens of Lace in producing which both Needlepoint and Pillow methods of making Lace have been used; and there is a fine and remarkable specimen lent by Mrs. Alfred Morrison of gold and silver Lace.

The earliest forms of Lace are the edgings or *dentelles*, and one is made familiar with them by the works of portrait-painters of the 16th century. Designs for these Laces, which were either of Needlepoint or Pillow, may be seen in the early Italian, French, and German pattern-books, and are therein called *Merletti a piombini*, *Passement au fuseau*, &c. Antecedent to and contemporary with these works were the cut linen, drawn, and darned works. The methods of embroidery used in these works are very similar to those adopted in Needlepoint Lace, and a few specimens of them are shown.

The prominent feature of a piece of Lace is the ornament or pattern. This ornament is usually of a closer material than the ground upon which it rests. It is sometimes outlined with a little raised thread or border. Sometimes, within this outline of the ornament, there are insertions of minute work. The pattern or ornament of a piece of lace is called the gimp—in French, *toilé*—or linen; the ground upon which it rests is called a *réseau* or groundwork of pearl ties or *brides*. The outline to the ornament in a piece of Lace is

called *cordonnet*, and the insertions of minute work are the *modes* or fillings-in.

I give here a fuller explanation of some of the terms used in describing Lace :

BRIDE.—*A small strip or connection* (1) of threads overcast with button-hole stitches, or (2) of twisted or plaited threads. It is used instead of a groundwork of net; the word is French, its English equivalent being pearl tie. The French word is chiefly employed.

CORDONNET.—*The outline to ornamental forms.* This word is French, and is commonly used in preference to an English substitute. The cordonnet consists of (1) a single thread, or (2) of several threads worked together to give the appearance of one large thread, or (3) of a thread or horsehair overcast with button-hole stitches.

GIMP.—*The pattern* which rests on the ground or is held together by brides. This word should not, however, be confounded with the material gimp, which was formerly called *guipure*.

MODES.—*Ornamental devices occurring in various parts of a piece of lace.* The earliest forms of *modes* may be seen in Venetian Point Lace, where they are introduced into the centre of a flower or other such device. *Modes* were extensively used in Point d'Alençon Lace and Flemish Pillow Lace.

PILLOW LACE.—*Lace made on the pillow*, by twisting and plaiting threads. The French term is *dentelle au fuseau*.

PICOTS.—*Minute loops*, worked on to the edge of a *bride* or *cordonnet*, or added as an enrichment to a flower—as in the case of 'Rose Point,' in which *picots* play an important part. Probably the minutest *picots* were used in 'Point d'Alençon.'

POINT LACE.—*Lace made with the point of the needle.* The French is *point à l'aiguille*. The term 'Point' has been misused to describe varieties of lace—such as 'Point d'Angleterre,' 'Point de Malines,' &c. : these laces are made on the pillow, and not with the *point* of the needle.

RESEAU.—*Ground of small regular meshes* made on the

pillow in various manners, and made by the point of the needle in fewer and less elaborate manners. The French term, as here given, is generally used in preference to any English equivalent.

The terms above described apply equally to Needlepoint and Pillow Lace; and in looking at a piece of Lace, it has always occurred to me to examine it first, with a view of knowing whether it be Needlepoint or Pillow-made Lace. A sure test by which one can decide such a question in the case of Needlepoint Lace is that the *gimp* or *toilé* is, when looked at through a strong magnifying-glass, made up of looped and twisted threads. In the case of Pillow Lace, the *gimp* or *toilé* is plaited, or twisted, but never looped. A further test as to Needlepoint and Pillow Lace is supplied by a close examination of the net work or *réseau*. In a Needlepoint *réseau* the threads of each mesh are twisted and looped together. In the Pillow-made *réseau* the threads are plaited and twisted, but never twisted into loops.

Of NEEDLEPOINT LACES, including those early Italian needleworks which seem to me to be the veritable prototype of Needlepoint Lace, we have :

1. PUNTO A RETICELLA. Italian.
2. PUNTO A MAGLIA. Italian.
3. PUNTO IN ARIA. Italian.
4. PUNTO TAGLIATO A FOLIAMI, which includes all the fine Points known, as :
 - (a) VENETIAN POINT ;
 - (b) ROSE POINT ;
 - (c) SPANISH POINT ;

of which the hangings lent by His Grace the Duke of Devonshire (Nos. 201 and 202), the altar-frontals lent by Mrs. Alfred Morrison (Nos. 196 and 199), a flounce lent by the Countess of Charlemont (No. 203), and the Rose Point flounce lent by Mrs. Enthoven (No. 193), are examples.

5. VENETIAN POINT À RÉSEAU. See a flounce (No. 204) lent by Lady Cornelia Guest, and a lappet by Mr. Edmund Dresden (No. 215).
6. BURANO POINT. Italian.

7. POINT D'ALENÇON, which includes :

(a) POINT D'ARGENTAN (so called).

(b) ARGENTELLA (so called). A fine specimen of this lace is lent by Mr. Montague Guest. (See No. 217.)

Of Point d'Alençon there are many fine specimens. See No. 218, lent by Mrs. Enthoven; No. 219, lent by Mrs. Greville; No. 223, lent by the Marchioness of Westminster.

8. BRUSSELS POINT.

Of PILLOW LACES we have :

1. ITALIAN :

(a) MERLETTI A PIOMBINI.

(b) GENOESE.

(c) MILANESE. A good example of this is (No. 11) lent by Mrs. Stewart Hodgson.

2. FLEMISH :

(a) VALENCIENNES.

(b) BINCHE.

(c) MECHLIN.

(d) BRUSSELS.

A fine example of Brussels lace *à réseau* is lent by Mr. Montague Guest (No. 67).

(e) PROVINCIAL DUTCH LACE.

3. FRENCH.

4. ENGLISH.

5. SPANISH : BARCELONA SILK LACE.

Design in Lace is an important consideration in determining the origin of a specimen, and it is interesting to trace the modification of patterns from the earliest forms of Italian Lace up to our own Machine Lace. I mention an instance for example. In early Italian Lace will often be found little open circles filled in with radiations and intersecting lines, like the spokes of a wheel. This form, or a modification of it, may then be traced in the finest and most highly developed Italian Laces, thence to the Point d'Alençon, and so on into Pillow-made Lace. From the hand-made Lace to machine-made Lace is a wide jump perhaps, *quâ* softness

and beauty of workmanship, but certainly, so far as idea of design is concerned, these two kinds of Lace are often closely related; and Lace manufacturers are now adopting various forms of the early designs of hand-made Laces.

A modern adaptation of what is good in works of ancient art can, as the late Mr. Ward felt, only be successful by an intelligent study of what are pronounced to be fine specimens of ancient art. And in promoting the use of beautiful and suitable designs in the manufacture of Lace, Mr. Ward showed an especial interest. The generous and cordial support given to his project of forming a Special Loan Exhibition of Ancient Lace insured its success, and it now forms a section of the latest and perhaps most successful of the undertakings for which we are indebted to the exertions of the late Mayor.

ALAN S. COLE,

*Member of the Hon. Council in connection with the
Midland Fine Arts Museum at Nottingham.*

June 1878.

COLLECTION OF ANCIENT LACE.

PILLOW LACE.

1. PILLOW LACE. Italian (plaited and knotted thread work, belonging to the class of Punto a Groppo), 16th century. Trimming.
Lent by Miss WALLACE DUNLOP.
2. PILLOW LACE. Italian (Merletti a Piombini), 16th century. Border of an altar-cloth: knotted and plaited work.
Lent by Mrs. HENRY COOTE.
The footing consists of a strip of drawn linen work.
3. PILLOW LACE. Italian (Merletti a Piombini), 16th century. Border or trimming of points or dentelles.
Lent by Mrs. HENRY COOTE.
4. PILLOW LACE. Italian (plaited thread work of the class of Merletti a Piombini), 16th century. Trimming.
Lent by Miss WALLACE DUNLOP.
5. PILLOW LACE. Italian, 17th century. Piece of trimming.
Lent by Miss WALLACE DUNLOP.
6. PILLOW LACE. Genoese à réseau, 17th century. Piece of lace.
Lent by R. WHINNERY, Esq.
- 6A. PILLOW TAPE LACE. Italian, 17th century. Border.
Lent by Mrs. HENRY COOTE.
7. PILLOW LACE. Italian, Genoese à réseau, 17th century. Fragment.
Lent by Mrs. ENTHOVEN.
The introduction of two dogs with floriated tails is to be noted.
8. PILLOW LACE. Genoese à réseau, 17th century. Three cuffs.
Lent by R. WHINNERY, Esq.
9. PILLOW LACE. Genoese à réseau, 17th century. Collar.
Lent by Lady CORNELIA GUEST.

10. PILLOW LACE. Genoese à réseau, 17th century. Strip.
Lent by Mrs. HENRY COOTE.
11. PILLOW LACE. Genoese à réseau, 17th century. Broad band
of fine design. *Lent by Mrs. J. STEWART HODGSON.*
Design worked out in pillow-made tape.
12. PILLOW LACE. Italian, Genoese à réseau, 17th century.
Flounce or trimming. *Lent by Mrs. ENTHOVEN.*
13. PILLOW LACE. Italian, Milanese à brides, 17th century. Band.
Lent by Lady CORNELIA GUEST.
This specimen is remarkable for the broad 'brides' or pearl ties.
14. PILLOW LACE. Italian, Milanese à brides, 17th century. Band
of lace. *Lent by Lady CORNELIA GUEST.*
15. PILLOW LACE. Italian, Milanese à brides, 17th century. A
band. *Lent by Mrs. J. STEWART HODGSON.*
16. PILLOW LACE. Italian, 17th century. Small band, with
curious knottings. *Lent by Lady CORNELIA GUEST.*
17. PILLOW LACE. Old Flemish, 17th century. Trimming to a
fichu. *Lent by Miss WALLACE DUNLOP.*
18. PILLOW LACE. Dutch, 17th century. Border.
Lent by Lady THEODORA GUEST.
- 18A. PILLOW LACE. Dutch Provincial, 17th century. Strip.
Lent by E. DRESDEN, Esq.
19. PILLOW LACE. Dutch, 17th century. Piece of lace.
Lent by MONTAGUE GUEST, Esq.
The archaic swans, coronets, and trees should be remarked.
20. PILLOW LACE. Valenciennes (Fausses), 17th century. Border.
Lent by E. DRESDEN, Esq.
An early and interesting specimen with an unusual réseau.
21. PILLOW LACE. Valenciennes (Fausses), 18th century. Two
pieces. *Lent by the MARCHIONESS OF WESTMINSTER.*
22. PILLOW LACE. Vrai Valenciennes à réseau, 18th century.
Piece of edging. *Lent by E. DRESDEN, Esq.*
23. PILLOW LACE. Vrai Valenciennes à réseau (late rococo style),
18th century. Pair of lappets. *Lent by Mrs. PHILLIPS.*

24. PILLOW LACE. Vrai Valenciennes à réseau, 18th century.
Edging. *Lent by E. DRESDEN, Esq.*
25. PILLOW LACE. Valenciennes à réseau, early 18th century.
Piece of lace. *Lent by MONTAGUE GUEST, Esq.*
26. PILLOW LACE. Valenciennes (Fausses), early 18th century.
Pair of lappets. *Lent by Mrs. ENTHOVEN.*
Rococo design with interesting réseau.
27. PILLOW LACE. Valenciennes (Fausses), early 18th century.
Trimming. *Lent by Mrs. ENTHOVEN.*
Similar to No. 26.
28. PILLOW LACE. Valenciennes (Fausses), with œil de perdreau
ground, 18th century. Specimen of fine early work.
Lent by Mrs. CHARLES PHILLIPS.
29. PILLOW LACE. Valenciennes (Fausses), early 18th century.
Trimming. *Lent by Mrs. ENTHOVEN.*
There is a great variety of groundworks in this pattern, and the
cross letters E.P., under a crown, seem to indicate that it was made
for some person of distinction.
30. PILLOW LACE. Valenciennes (Fausses), 17th century. Half
lappet, having an œil de perdreau ground.
Lent by Mrs. CHARLES PHILLIPS.
Late Renaissance design.
31. PILLOW LACE. Valenciennes (Fausses), 18th century. Lappet,
with œil de perdreau ground. *Lent by E. DRESDEN, Esq.*
32. PILLOW LACE. Vrai Valenciennes à réseau, 18th century. Strip.
Lent by E. DRESDEN, Esq.
Rococo and leafy design.
33. PILLOW LACE. Valenciennes (Fausses), with an œil de perdreau
and Vrai Valenciennes ground, 17th century. Border.
Lent by Mrs. CHARLES PHILLIPS.
Rococo design.
34. PILLOW LACE. Valenciennes (Fausses), 17th century. Border.
Lent by Mrs. CHARLES PHILLIPS.
Late Renaissance style, with various fillings-in.
35. PILLOW LACE. Valenciennes (Fausses), early 18th century.
Trimming or border. *Lent by Mrs. ENTHOVEN.*
Similar to No. 33.

36. PILLOW LACE. Flemish (? old Valenciennes), late 17th century. Strip of lace. *Lent by Miss WALLACE DUNLOP.*

The réseau of this specimen is of the Valenciennes character, but the outline or cordonnet of the design is a characteristic feature of Mechlin lace. The design is rude, and the work is probably provincial Flemish.

37. PILLOW LACE. Flemish (? old Valenciennes), late 17th century. A fragment. *Lent by Miss WALLACE DUNLOP.*

Quaint design of Cupids holding a wreath. Workmanship similar to that of No. 36.

38. PILLOW LACE. Dutch Provincial, 17th century. Strip.

Lent by E. DRESDEN, Esq.

Much early English lace resembles this kind of provincial Dutch work so closely that it is difficult to decide what is the precise difference between the two laces.

39. PILLOW LACE. Early Flemish, 17th century. Band.

Lent by Lady CORNELIA GUEST.

The outline of the design consists of a cord stitched on to the edging of the floriations.

40. PILLOW LACE. Mechlin, 18th century. Pair of lappets.

Lent by Mrs. CHARLES PHILLIPS.

Handsome rococo design.

41. PILLOW LACE. Mechlin, 17th century. Pair of lappets.

Lent by Lady CHARLOTTE SCHREIBER.

Rococo design, with flowers in pots, &c.; ornamental border.

42. PILLOW LACE. Mechlin, 18th century. Pair of lappets.

Lent by Mrs. ENTHOVEN.

Rococo design, with ordinary Mechlin ground.

43. PILLOW LACE. Mechlin, with an œil de perdreau ground, 18th century. Pair of lappets.

Lent by Mrs. ENTHOVEN.

44. PILLOW LACE. Mechlin, 18th century. Trimming.

Lent by Mrs. ENTHOVEN.

The border of this piece of lace is of a rich floral character for this class of pillow lace.

45. PILLOW LACE. Mechlin, 18th century. Border, small blossoms and leaves on a réseau ground.

Lent by Mrs. CHARLES PHILLIPS.

46. PILLOW LACE. Mechlin, early 19th century, Empire period. Border.

Lent by Mrs. ENTHOVEN.

The design of this specimen is evidently an imitation of designs made at a similar period for Point d'Alençon.

47. PILLOW LACE. Flemish imitation of Venetian needlepoint pattern, 17th century. Strip of lace.

Lent by Mrs. HENRY COOTE.

48. PILLOW LACE. Flemish, 17th century. A collar.

Lent by Lady CORNELIA GUEST.

49. PILLOW LACE. Brussels à réseau, 17th century. A jabot.

Lent by E. DRESDEN, Esq.

The design of this piece evidently owes its origin to a Venetian source.

50. PILLOW LACE. Brussels, Louis XV., 18th century. Pair of jabots.

Lent by LOUISA MARCHIONESS OF WATERFORD.

These jabots are elaborate works, evidences of the consummate skill of Brussels pillow-lace workers in the early part of the 18th century. They are replete with points of great interest in respect of details of the design and workmanship.

51. PILLOW LACE. Brussels à bride, late 17th century. Jabot.

Lent by E. DRESDEN, Esq.

This specimen is an imitation of a Venetian needlepoint design.

52. PILLOW LACE. Brussels, 18th century. Jabot à brides.

Lent by Mrs. EDWARD JOSEPH.

53. PILLOW LACE. Brussels (? Old Flemish), 18th century. Piece of trimming.

Lent by Miss WALLACE DUNLOP.

Curious arrangement of architectural features, trees, and trellis-work in the design.

54. PILLOW LACE. Brussels à brides picotées, late 17th century. A strip.

Lent by Lady ADELIZA MANNERS.

The fillings-in of this piece of lace are chiefly of bride à picot, which are pillow renderings characteristic of certain Venetian point lace.

55. PILLOW LACE. Brussels, with an œil de perdreau ground, late 17th century.

Lent by MONTAGUE GUEST, Esq.

Rococo design, floral ornament, and scroll, with a seated figure of a man in Chinese costume; in the centre above him, on pedestals to the right and left, are two female figures in flowing draperies; at each end appear two ladies with slashed dresses, holding mottoes or labels in their hands.

56. PILLOW LACE. Brussels (? Devonshire), 18th century. A cap.

Lent by E. DRESDEN, Esq.

57. PILLOW LACE. ? Brussels or old Devonshire, 18th century.
Piece of edging. *Lent by Mrs. GREVILLE.*

The open lines insulating the various details of the design are characteristic of this kind of pillow lace, which in workmanship is identical with Brussels pillow lace.

58. PILLOW LACE. Brussels (? old Devonshire), 18th century.
Fichu. *Lent by Mrs. GREVILLE.*

The open lines insulating the various details of the design are characteristic of this kind of pillow lace, which in workmanship is identical with Brussels pillow lace.

59. PILLOW LACE. Brussels (? old Devonshire), without réseau (flowers and ornaments closely worked), 18th century. Part of a cap. *Lent by Mrs. CHARLES PHILLIPS.*

60. PILLOW LACE. ? Brussels or old Devonshire, 18th century.
Pair of lappets. *Lent by Mrs. ENTHOVEN.*

61. PILLOW LACE. Brussels (sometimes called Devonshire), 18th century. Lappet. *Lent by Mrs. R. BRANDT.*

62. PILLOW LACE. Brussels, without réseau (flowers and ornaments closely worked), 17th century. Pair of lappets.

Lent by Mrs. CHARLES PHILLIPS.

63. PILLOW LACE. Brussels, without réseau (flowers and ornaments closely worked), 17th century. A lappet.

Lent by Mrs. CHARLES PHILLIPS.

64. PILLOW LACE. Brussels, without réseau (flowers and ornaments closely worked), 17th century. Pair of lappets.

Lent by Mrs. J. STEWART HODGSON.

65. PILLOW LACE. ? Brussels or old Devonshire, 18th century.
Crown of a cap. *Lent by Mrs. ENTHOVEN.*

The open work characteristic of Devonshire lace is exaggerated in this specimen, the design of which seems to have an Italian origin.

66. PILLOW LACE. Brussels, without réseau (flowers and ornaments closely worked), 18th century. A fichu.

Lent by Mrs. CHARLES PHILLIPS.

67. PILLOW LACE. Brussels à réseau, 17th century. Flouncing.

Lent by MONTAGUE GUEST, Esq.

This is a piece of remarkably fine pillow work. The design is somewhat Venetian in character, and was probably borrowed from that of some needlepoint flounce. The variety of fillings-in and decorative details demand study, and show in a marked manner the Venetian designer's influence, which survived in the later developments of lace.

68. PILLOW LACE. Brussels, with real Brussels réseau, in imitation of a Venetian design, 18th century. Strip.
Lent by Mrs. CHARLES PHILLIPS.
69. PILLOW LACE. Brussels, with real Brussels réseau, late 17th century. A collar. *Lent by Lady DOROTHY NEVILL.*
The design of this piece includes representations of trophies—slave offering gifts to a king on his throne, two doves under palm-trees, miniature portraits of King William and Queen Mary in medallions. This piece possibly made to commemorate the marriage of William and Mary.
70. PILLOW LACE. Brussels (sometimes called Point d'Angleterre), early 18th century. Strip. *Lent by Mrs. GREVILLE.*
Floral ornament and little birds, with variety of modes.
71. PILLOW LACE. Brussels, 18th century. Two collars or two parts of fichus. *Lent by E. DRESDEN, Esq.*
The réseau of this specimen should be carefully noticed, as it differs from the usual Brussels réseau, and has been called a réseau of a Point de Paris. The details of the work in all other respects leave no room to doubt that this is anything but a Brussels lace with an unusual réseau.
72. PILLOW LACE. Brussels (sometimes called Point d'Angleterre), 18th century. Body trimming or cap. *Lent by Mrs. EDWARD JOSEPH.*
73. PILLOW LACE. Brussels, 18th century. Pair of lappets, a piece à réseau. *Lent by Mrs. EDWARD JOSEPH.*
74. PILLOW LACE. Brussels (sometimes called Point d'Angleterre), 18th century. A collar. *Lent by E. DRESDEN, Esq.*
74. PILLOW LACE. Brussels (Point d'Angleterre), 17th century. Fichu. *Lent by Mrs. ENTHOVEN.*
75. PILLOW LACE. Brussels (Point d'Angleterre), late 17th century. Lappet. *Lent by Mrs. ENTHOVEN.*
The pillow imitations of the Venetian bride à picot are interesting.
76. PILLOW LACE. Brussels (Point d'Angleterre), 18th century. A pair of lappets. *Lent by Mrs. CHARLES PHILLIPS.*
77. PILLOW LACE. Brussels (Point d'Angleterre), 18th century. Strip. *Lent by Mrs. CHARLES PHILLIPS.*
78. PILLOW LACE. Brussels (sometimes called Point d'Angleterre), 18th century. Strip of lace. *Lent by E. DRESDEN, Esq.*
Insertions in imitation of the needlepoint bride picotée used in Venetian and Alençon lace.

79. PILLOW LACE. Brussels, Empire period, 19th century. Lappet (belonged to the late Duchess of Gloucester).

Lent by the MARCHIONESS OF WESTMINSTER.

The sprays and wreaths and réseau are of pillow work; some of the fillings-in are of needlework.

80. PILLOW LACE. Brussels, 18th century. Strip of lace.

Lent by Mrs. GREVILLE.

81. PILLOW LACE. Brussels (or Devonshire), 18th century. Cap.

Lent by E. DRESDEN, Esq.

This, as a piece of Brussels lace, is coarse in thread. It is an adaptation of an Argentan (so called) design.

82. PILLOW LACE. Blandford, Dorset, 18th century. Strip.

Lent by Lady THEODORA GUEST.

This lace is similar to Brussels lace, but the work is less regular and coarser than that of most specimens of Brussels lace.

83. PILLOW LACE. Brussels or Devonshire trimmings, 18th century. A watch-pocket.

Lent by His Grace the DUKE OF DEVONSHIRE.

84. PILLOW LACE. Russian, 19th century. Antimaccassar.

Lent by Mrs. R. BRANDT.

85. PILLOW LACE. Various specimens, Cretan.

Lent by Miss WALLACE DUNLOP.

- 85A. PILLOW LACE. Cretan, 18th century. Two strips of lace.

Lent by Mrs. HENRY COOTE.

86. PILLOW LACE. Moorish, two specimens, silk, 19th century.

Lent by Miss WALLACE DUNLOP.

87. PILLOW LACE. Brown silk specimen (purchased at Zanzibar), 19th century.

Lent by Miss WALLACE DUNLOP.

88. PILLOW LACE. Specimen from Algiers, 19th century.

Lent by Miss WALLACE DUNLOP.

89. PILLOW LACE. Flemish, Brussels à brides, early 18th century. Flounce.

Lent by Mrs. GREVILLE.

This is of the same class of work as No. 51.

90. PILLOW LACE. Flemish à brides, 17th century. Flounce.

Lent by Mrs. J. STEWART HODGSON.

This is a pillow-lace imitation of Venetian plat needlepoint lace (Point plat de Venise à brides picotées). Compare with specimen No. 51.

91. PILLOW LACE. Flemish lace à brides, 18th century. Shawl.
Lent by the MARCHIONESS OF WESTMINSTER.

This is a broadly designed specimen worked out in comparatively coarse thread. It is a handsome example of provincial Flemish lace of Flanders, and of less refined character than the real Brussels lace. Compare with specimen No. 51.

92. PILLOW LACE. ? Spanish, white silk, 19th century. Mantle.
Lent by Mrs. J. STEWART HODGSON.

93. PILLOW LACE. Italian, coloured silk, 17th century.
Lent by Miss WALLACE DUNLOP.

This is a rare class of lace, and the use of coloured silk gives an especial interest to it.

94. NEEDLEPOINT AND PILLOW LACES. Seventy cards of drawn linen work, plaited and twisted thread work, and early pillow laces, intended to show the development of Italian lace from the early Greek cut works of the 15th century.
Lent by Mrs. KENNARD.

95. PILLOW LACE. Spain, early 17th century. Part of a cardinal's robe: gold and silver thread lace.
Lent by Mrs. ALFRED MORRISON.

A very fine specimen. VERY RARE.

NEEDLEPOINT LACE.

151. NEEDLEPOINT LACE. Old English sampler work, 16th century.
Lent by Miss WALLACE DUNLOP.

152. NEEDLEPOINT LACE. Italian, 16th century. Altar-cloth in Italian Punto a Maglia or Lacis (darned knitted work) and Reticella (drawn embroidery).
Lent by Mrs. CHARLES PHILLIPS.

153. NEEDLEPOINT LACE. English, 17th century. Piece of edging.
Lent by Miss WALLACE DUNLOP.

This interesting specimen shows how the influence of Venetian Points (punti or dentelles) reached England at an early period. Needlework of this character is found in old Elizabethan sampler. See No. 151.

154. NEEDLEPOINT LACE. Italian, Punto a Maglia, 16th century. Darned knitted work (probably an altar-cloth), the Annunciation, dated 1614. *Lent by Lady CHARLOTTE SCHREIBER.*

155. NEEDLEPOINT LACE. German, darned knitted work (Punto a Maglia). 16th century. Ecclesiastical cloth.

Lent by Lady CORNELIA GUEST.

Figure subjects : a bishop with his crozier, and a knight with a falcon, &c., with squares of cut linen embroidered; a pillow-lace edging.

156. NEEDLEPOINT LACE. ?16th century. Cut and drawn linen work with needlepoint insertions, commonly called Greek lace or probably Italian. Pillow-case.

Lent by R. WHINNERY, Esq.

157. NEEDLEPOINT LACE. Italian, 16th century. A collar.

Lent by Mrs. HENRY COOTE.

The main lines of this specimen are of needlework; the star-shaped flowers are of plaited or knotted work.

158. NEEDLEPOINT LACE. Italian, 16th century. Part of border for altar-cloth.

Lent by Mrs. HENRY COOTE.

Drawn linen or 'reticella,' sometimes called Greek lace.

159. NEEDLEPOINT LACE. Italian, 16th century. Three dentelles, part of a border.

Lent by Mrs. HENRY COOTE.

160. NEEDLEPOINT LACE. Italian, 16th century. Collar or trimming.

Lent by Mrs. HENRY COOTE.

The semicircular form of the dentelles or scallops should be noticed; parts of this specimen are of knotted or plaited work.

161. NEEDLEPOINT LACE. Italian, Punto in Aria, 16th century. Border of dentelles.

Lent by Mrs. HENRY COOTE.

The brides connecting the parts of the design together should be noticed as exemplifying a very early use of them.

162. NEEDLEPOINT LACE. Greek lace, 17th century. Piece of.

Lent by Mrs. HENRY COOTE.

The little raised knottings as a feature in this specimen are curious.

163. POINT LACE. Italian, Reticella work, 16th century. Three points or dentelles for part of a border, of coarse thread.

Lent by Miss WALLACE DUNLOP.

164. NEEDLEPOINT LACE. Italian, Reticella, 17th century. Small square.

Lent by E. DRESDEN, Esq.

165. NEEDLEPOINT LACE. Tape lace or Guipure, early 17th century. Deep flounce, with needlepoint fillings-in and brides.

Lent by Lady THEODORA GUEST.

166. NEEDLEPOINT LACE. Italian, 17th century. A covering or hanging. *Lent by Lady CORNELIA GUEST.*

Fine design of tulips on trellis, with an edging and border of needlepoint lace, chiefly Point plat de Venise.

167. NEEDLEPOINT LACE. Point plat de Venise, early 17th century. A band. *Lent by the MARCHIONESS OF EXETER.*

The picots or small loops on the brides are of an interesting form.

168. NEEDLEPOINT LACE. Point plat de Venise, Italian, early 17th century. Cuff. *Lent by the MARCHIONESS OF EXETER.*

169. NEEDLEPOINT LACE. Point plat de Venise, Italian, 17th century. Border. *Lent by Mrs. HENRY COOTE.*

The loops or picots in this specimen may be noticed as being early forms of those minute loops or picots which enrich the well-known rose-point.

170. NEEDLEPOINT LACE. Gros Point de Venise, Italian, early 17th century. Jabot or necktie. *Lent by the MARCHIONESS OF EXETER.*

171. NEEDLEPOINT LACE. ? Italian or French, 17th century. Pair of cuffs, Guipure filled in with needlepoint modes. *Lent by the MARCHIONESS OF EXETER.*

The cord used to outline the forms is gimp, from whence this class of work takes its name 'Guipure.'

172. NEEDLEPOINT LACE. ? French or Italian, 17th century. Coverlet mounted on fine wool-net. *Lent by the MARCHIONESS OF EXETER.*

The needlepoint work in this specimen is of a mixed kind; part of the work is outlined by a button-hole stitched cordonnet, and part with a gimp.

173. NEEDLEPOINT LACE. ? French or Italian, late 17th century. Strip of lace. *Lent by the MARCHIONESS OF EXETER.*

In appearance this specimen resembles the guipure cuffs (No. 171); but it will be noticed that the outlines of the design in this specimen are entirely of button-hole stitched work, and are not cords or gimps applied, as in the other work. This entire outlining with button-hole stitching is a principal feature of Point de Alençon.

174. NEEDLEPOINT LACE. ? French or Italian, 17th century, Louis XIV. Strip of lace à brides (sometimes called Point de France). *Lent by Lady THEODORA GUEST.*

This specimen of rare lace possesses characteristics of early Point d'Alençon in respect of the cordonnet and the modes, and like Nos. 173 and 195 may be regarded as the connecting link of the Venetian and Alençon Points.

175. NEEDLEPOINT LACE. Point de Venise à brides picotées, 17th century. Broad collar. *Lent by Mrs. GREVILLE.*
This is a fine specimen of an early form of Venetian Point.

176. NEEDLEPOINT LACE. Point de Venise à brides picotées, 17th century. Pair of cuffs. *Lent by Mrs. GREVILLE.*
These specimens are of more delicate workmanship than that of many of the better known Venetian Points; and this character of work seems to have been an immediate precursor of the Point d'Alençon, Point de France, Point d'Argentan, &c.

177. NEEDLEPOINT LACE. Point de Venise à brides picotées, Italian, 17th century. Band. *Lent by Lady CHARLOTTE SCHREIBER.*

178. NEEDLEPOINT LACE. Venetian Point (early rose-point à brides picotées), 17th century. Headdress or lappet. *Lent by Mrs. ENTHOVEN.*
This is a complete and interesting specimen.

179. NEEDLEPOINT LACE. Point de Venise (rose-point), 17th century. A collar. *Lent by E. DRESDEN, Esq.*

180. NEEDLEPOINT LACE. Venetian, 17th century. Collar or jabot. *Lent by Mrs. EDWARD JOSEPH.*

181. NEEDLEPOINT LACE. Point de Venise (rose-point), early 17th century. Collar. *Lent by Lady C. GUEST.*
Remarkable for the little raised flowers.

182. NEEDLEPOINT LACE. Venetian, 17th century. Collar. *Lent by Mrs. EDWARD JOSEPH.*

183. NEEDLEPOINT LACE. Venetian (rose-point). ? Cap. *Lent by Mrs. EDWARD JOSEPH.*

184. NEEDLEPOINT LACE. Venetian (rose-point), 17th century. A berthe. *Lent by Mrs. EDWARD JOSEPH.*

185. NEEDLEPOINT LACE. Point de Venise, late 17th century. Oblong piece of lace; trimming for an apron? *Lent by the MARCHIONESS OF EXETER.*

This fine specimen of bold design is noticeable for its minute picots and enrichments on the edges of the raised portions or galleries.

186. NEEDLEPOINT LACE. Venetian raised Point (sometimes called Spanish Point), 17th century. Small square. *Lent by Mrs. ENTHOVEN.*

In the centre is a medallion, the figure of Christ bearing a reed.

187. NEEDLEPOINT LACE. Venetian Point (rose-point), 17th century. Pocket-handkerchief. *Lent by Mrs. ENTHOVEN.*
188. NEEDLEPOINT LACE. Point de Venise (rose-point), 17th century. A flounce. *Lent by Lady CORNELIA GUEST.*
189. NEEDLEPOINT LACE. Point de Venise, 17th century. Flounce. *Lent by Lady CORNELIA GUEST.*
 Remarkable for its fine workmanship.
190. NEEDLEPOINT LACE. Point de Venise (rose-point), 17th century. Two cuffs and a collar. *Lent by Lady C. GUEST.*
 Remarkable for the little galleries of picots, and for the small knottings in imitation of coral.
191. NEEDLEPOINT LACE. Venetian (minute rose-point), 17th century. Band. *Lent by Mrs. EDWARD JOSEPH.*
192. NEEDLEPOINT LACE. Venetian Point (rose-point), 17th century. Trimming. *Lent by Mrs. ENTHOVEN.*
 The extremely delicate and minute character of this work deserves close attention and study.
193. NEEDLEPOINT LACE. Venetian Point (rose-point), 17th century. Flounce. *Lent by Mrs. ENTHOVEN.*
 The details of this flounce are of exquisite delicacy, and the specimen is exceptionally fine.
194. NEEDLEPOINT LACE. Venice (rose-point), 17th century. Chalice-cloth, used on the altar at high mass to cover the chalice. *Lent by Mrs. ALFRED MORRISON.*
 Very fine workmanship; preservation good; cherubs' heads rather unusual.
195. NEEDLEPOINT LACE. Point de Venise, 17th century (? or French). Chalice-cloth, used on the altar at high mass to cover the chalice. *Lent by Mrs. ALFRED MORRISON.*
 Good conventional foliage design; sacred figure in each corner. The style of this work is similar to that of No. 174.
196. NEEDLEPOINT LACE. Point de Venise, end of 17th century. Altar-border on mauve silk: broader stripe old Spanish Point. *Lent by Mrs. ALFRED MORRISON.*
 Design continuous and flowing, not broken up.
197. NEEDLEPOINT LACE. Point de Venise, end of 17th century. Dress border on mauve silk: stripe Spanish Point. *Lent by Mrs. ALFRED MORRISON.*
 Design and workmanship very good, and similar in certain details to No. 174.

198. NEEDLEPOINT LACE. Point de Venise, end of 17th century. Border for dress. *Lent by Mrs. ALFRED MORRISON.*
Condition of lace very fresh; design good.
199. NEEDLEPOINT LACE. Gros Point de Venise, 17th century. Altar-frontal on crimson velvet. *Lent by Mrs. ALFRED MORRISON.*
Border beautiful design; the two angels are Renaissance figures, and exceptionally fine in drawing and execution.
200. NEEDLEPOINT LACE. Point de Venise, 17th century. Cover; may have been used as a quilt. *Lent by Mrs. ALFRED MORRISON.*
Has never been mended or cleaned; design fine; relief of work remarkable.
201. NEEDLEPOINT LACE. Point de Venise (rose-point), 17th century. *Lent by the DUKE OF DEVONSHIRE (per Lady LOUISA EGERTON).*
This specimen (a coverlet) is of more delicate design than the long hanging or curtain, No. 202. It has been described as suggestive of refined Gothic wrought ironwork.
202. NEEDLEPOINT LACE. Point de Venise, Italian (rose-point), 17th century. *Lent by the DUKE OF DEVONSHIRE (per Lady LOUISA EGERTON).*
A hanging, 21 feet long by 3 feet broad. This most remarkable piece of needlepoint lace requires to be closely studied for beauty of design and completeness of workmanship.
203. NEEDLEPOINT LACE. Venetian Point (Point de Venise à brides picotées), 17th century. Flounce of fine rococo design, flowers and fruits, presented by Napoleon I. to Cardinal Fesch. *Lent by the COUNTESS OF CHARLEMONT.*
This work is of the period when the French Government, at the instigation of Colbert (minister of Louis XIV.), were working to establish a lace manufactory at Alençon. The first instructors in point-lace making at this celebrated French centre were Venetians.
204. NEEDLEPOINT LACE. Point de Venise à réseau, late 17th century. A flounce $4\frac{1}{4}$ yards long, 13 inches deep. *Lent by Lady CORNELIA GUEST.*
Fine conventional details, worked out with minute fillings-in of most delicate point stitches.
205. NEEDLEPOINT LACE. Point de Venise à réseau, 17th century. Cap-piece. *Lent by Mrs. ENTHOVEN.*
Work of this character has been called Point de Burano; but the ordinary and characteristic Point de Burano, although similar in workmanship, is made with coarser thread, and is of less pretentious design.
206. NEEDLEPOINT LACE. Point de Venise à réseau, Italian, 17th century. Cap. *Lent by E. DRESDEN, Esq.*

207. NEEDLEPOINT LACE. Point de Venise à réseau, late 17th century. Lace trimming. *Lent by Lady CORNELIA GUEST.*

This piece is noticeable for its variety of fillings-in, the designs of which recur in Point d'Alençon and in Brussels pillow lace. Bold conventional rococo design.

208. NEEDLEPOINT LACE. Point de Venise à réseau, 17th century. Piece of trimming. *Lent by Lady CORNELIA GUEST.*
Similar to No. 209; narrower.

209. NEEDLEPOINT LACE. Point de Venise à réseau, 17th century. Lace trimming. *Lent by Lady CORNELIA GUEST.*
Design composed of little sprigs and floral bunches, the edgings filled in with minute modes.

210. NEEDLEPOINT LACE. Venetian Point (Point de Venise à réseau), 17th century. Trimming or border. *Lent by Mrs. ENTHOVEN.*

211. NEEDLEPOINT LACE. Venetian Point (Point de Venise à réseau), 17th century. Border or trimming. *Lent by Mrs. ENTHOVEN.*

212. NEEDLEPOINT LACE. Point de Venise à réseau, Italian, 17th century. Small strip or trimming. *Lent by E. DRESDEN, Esq.*

213. NEEDLEPOINT LACE. Point de Venise à réseau, Italian, 17th century. Dress trimming. *Lent by E. DRESDEN, Esq.*

214. NEEDLEPOINT LACE. Point de Venise à réseau, 17th century. Pair of lappets. *Lent by E. DRESDEN, Esq.*

The little details of the work, especially the modes or filling in, very satisfactorily show how entirely the late Point d'Alençon owes its celebrity to the skill of Venetian workmen.

215. NEEDLEPOINT LACE. Point de Venise à réseau, 17th century. Lappet. *Lent by E. DRESDEN, Esq.*

This lappet is a specimen, as perfect as can be desired, of the best and finest Venetian needle-workmanship. The design is of surpassing grace and decorativeness.

- 215A. NEEDLEPOINT LACE. Point d'Alençon à brides picotées, late 17th century. Cap. *Lent by E. DRESDEN, Esq.*

This specimen is probably of Italian workmanship, but made at the time of the establishment of the lace factory at Alençon, and this class of work is generally considered to be Point de France; it will be noticed that all the ornamented details are outlined by a button-hole stitched cordonnet, characteristic of Point d'Alençon.

- 215B. NEEDLEPOINT LACE. Point d'Alençon, late 17th century.
Pair of lappets. *Lent by Mrs. ENTHOVEN.*

The groundwork of these lappets is composed of many varieties of 'modes' and other decorative devices. The specimen is one of great rarity and beauty.

216. NEEDLEPOINT LACE. Point d'Alençon, late 17th century.
Lent by E. DRESDEN, Esq.

This very fine strip of lace should be studied on account of the variety of modes displayed in it; the designs of many of them may be traced in the early Italian pattern-books. The device, which seems to suggest a cobweb, is a kind of réseau rosacé (see No. 217), which was the essential feature of the so-called Argentella.

217. NEEDLEPOINT LACE. Point d'Alençon, 17th century. Pair of lappets. *Lent by MONTAGUE GUEST, Esq.*

These specimens are of great rarity and beauty; the groundwork has been named a 'réseau rosacé,' and has been considered by some to be a characteristic of a lace called 'Argentella.' But as the workmanship in all respects is identical with that of well-known Points d'Alençon, and as the design is distinctively French and not Italian, it is preferable to consider such lace as but one of the many varieties of Point d'Alençon.

218. NEEDLEPOINT LACE. Point d'Alençon, late 17th century.
Border or trimming. *Lent by Mrs. ENTHOVEN.*

In this specimen the alternations of the open hexagonal groundwork (Point d'Argentan) with the fine réseau (Point d'Alençon), together with the various ornamental 'modes' characteristic of Point d'Alençon, may be sufficient evidences that there was no real difference between the work which was commercially known as Point d'Argentan and Point d'Alençon. We have in this specimen a combination of the characteristics of two hitherto considered distinct classes of lace.

- 218A. NEEDLEPOINT LACE. Point d'Alençon, 18th century. Pair of lappets. *Lent by MONTAGUE GUEST, Esq.*

Groundwork composed of so-called Argentan groundwork, with occasional wheels and other well-known devices.

219. NEEDLEPOINT LACE. Point d'Alençon, 17th century. Piece of trimming: handsome rococo border.
Lent by Mrs. GREVILLE.

220. NEEDLEPOINT LACE. Point d'Alençon, 17th century. Small strip. *Lent by Mrs. GREVILLE.*

221. NEEDLEPOINT LACE. Point d'Alençon, 17th century. Strip.
Lent by Mrs. CHARLES PHILLIPS.

This piece of lace, seven and a half yards in length, is well preserved. The variety of modes or fillings-in should be noticed.

222. NEEDLEPOINT LACE. Point d'Alençon, late 17th century.
Strip of lace. *Lent by Mrs. GREVILLE.*

223. NEEDLEPOINT LACE. Point d'Alençon, early 18th century.
Lent by the MARCHIONESS OF WESTMINSTER.

The interlacing bands of ornament are remarkable for the great variety of modes. This specimen belonged to Queen Caroline.

224. NEEDLEPOINT LACE. Point d'Alençon, early 18th century.
Lappet. *Lent by E. DRESDEN, Esq.*

The border is composed of a rich variety of modes, which form the background of rococo frames, in the centre of which appear bunches of flowers laid upon Point d'Alençon ground; the work throughout is of the finest quality.

225. NEEDLEPOINT LACE. Point d'Alençon (commonly called Argentan), 17th century. Border.

Lent by Mrs. ENTHOVEN.

Stags and dogs worked on button-hole stitched ground arranged in compartments, divided from one another by floral ornaments. Compare the small wheels or devices in the modes with similar modes in Nos. 224 and 226.

226. NEEDLEPOINT LACE. Point d'Alençon, 18th century. Pair of lappets.
Lent by Mrs. STEWART HODGSON.

227. NEEDLEPOINT LACE. Point d'Alençon (commonly called Argentan), 18th century. Pair of lappets, joined.

Lent by MONTAGUE GUEST, Esq.

This is a fine specimen of the button-hole stitched hexagonal réseau, which has been supposed to be the characteristic of Point d'Argentan.

228. NEEDLEPOINT LACE. Point d'Alençon (sometimes called Point d'Argentan), 18th century. Strip of lace.

Lent by E. DRESDEN, Esq.

The réseau is of the well-known button-hole stitched hexagonal brides.

229. NEEDLEPOINT LACE. Point d'Alençon (so-called Point d'Argentan), 18th century. A lappet.

Lent by the MARCHIONESS OF WESTMINSTER.

The garlands or festoons mark the Louis XV. period of design in the Alençon laces.

230. NEEDLEPOINT LACE. Point d'Alençon (commonly called Point d'Argentan), 18th century, Louis XV. Pair of lappets.

Lent by Miss WALLACE DUNLOP.

231. NEEDLEPOINT LACE. Point d'Alençon (so-called Point d'Argentan), 18th century. Piece of trimming.

Lent by the MARCHIONESS OF WESTMINSTER.

Design of floral festoons, Louis XV. period. The workmanship of the groundwork is not so finished as that of No. 229 or No. 230.

232. NEEDLEPOINT LACE. Point d'Alençon, 18th century. Strip.

Lent by Mrs. C. PHILLIPS.

The meshes of the réseau are larger than those of the earlier Point d'Alençon which have a similar réseau. The character of the design is similar to that of Nos. 230 and 231, which have been thought to be Points d'Argentan. The specimens here shown are sufficient perhaps to prove that the so-called Points d'Argentan were in respect of design and workmanship so similar to Points d'Alençon, as to possess no essential difference on account of which so-called Point d'Argentan might be disassociated from the family of Points d'Alençon.

233. NEEDLEPOINT LACE. Point d'Alençon, 18th century, Louis XVI. Strip.

Lent by Mrs. CHARLES PHILLIPS.

234. NEEDLEPOINT LACE. Point d'Alençon, 18th century, Louis XVI. Strip.

Lent by Mrs. CHARLES PHILLIPS.

The dots on the fine réseau are called 'pois' (peas), and the arrangement of them gave rise to this style of design ('sémé') being called powdered. This piece is 'sémé de pois.'

235. NEEDLEPOINT LACE. Point d'Alençon, 18th century. Strip.

Lent by Mrs. CHARLES PHILLIPS.

This is a variety of the class represented by No. 234.

236. NEEDLEPOINT LACE. Point d'Alençon 'sémé de petites larmes,' Empire period, 19th century. Dress trimming.

Lent by Miss WALLACE DUNLOP.

237. NEEDLEPOINT LACE. Point d'Alençon 'sémé de larmes,' 18th century, Louis XVI. Border.

Lent by Mrs. EDWARD JOSEPH.

238. NEEDLEPOINT LACE. Point d'Alençon, 18th century. Small piece or veil.

Lent by Mrs. ENTHOVEN.

The powdering of little squares filled in with minute ornamental stars and circles is quaint and unusual. The thread used is of a very fine quality.

239. NEEDLEPOINT LACE. Brussels (Point à l'Aiguille, with pillow réseau), 18th century.

Lent by E. DRESDEN, Esq.

This piece is remarkable as being a Brussels rendering of a Point d'Alençon design, in which the Argentan and Alençon grounds are intermixed.

240. NEEDLEPOINT LACE. Brussels (Point à l'Aiguille, with pillow réseau), 18th century. Lappets.

Lent by Lady ADELIZA MANNERS.

241. NEEDLEPOINT LACE. Point d'Alençon, 18th century. Pair of sleeves (similar to No. 237).

Lent by Mrs. EDWARD JOSEPH.

NEEDLEWORK ALLIED TO LACE.

250. NEEDLEPOINT WORK. ? French or English, 18th century. Large collar.

Lent by Lady THEODORA GUEST.

Cut-linen ornament appliqué to a bobbin-net ground; the fibres and outlines of the ornament of white thread chain-stitch.

251. NEEDLEPOINT WORK. ? English, early 18th century. A band. Drawn cambric work.

Lent by Mrs. GREVILLE.

The réseau is composed of drawn threads of the cambric worked together in circles, to imitate the meshes of an ordinary lace réseau.

252. NEEDLEPOINT WORK. ? English, 18th century. Trimming for a fichu.

Lent by Mrs. GREVILLE.

Cut cambric filled in with a needlepoint réseau. This specimen resembles in appearance old Devonshire lace.

253. NEEDLEPOINT WORK. Italian, 17th century. Pair of sleeves.

Lent by Lady THEODORA GUEST.

Embroidered linen, with ornament done in appliqué work.

254. NEEDLEPOINT WORK. English, 18th century. Handkerchief.

Lent by Mrs. A. R. COOKE.

Muslin embroidered with white thread in fine stitches.

255. NEEDLEPOINT LACE. Cretan (? 18th century). Edging of drawn work.

Lent by Miss WALLACE DUNLOP.

COLLECTION OF FINE ART NEEDLEWORK.

1. Frontal of altar, gold, embroidered on white satin, the arms of Castille. Spanish, 17th century.
Lent by the COUNTESS BROWNLOW.
2. Coverlet, embroidered with coloured silks on linen. English, 18th century.
Lent by the COUNTESS BROWNLOW.
3. Coverlet, embroidered in coloured silks and gold on satin ground. Goa, Portuguese, 17th century.
Lent by the COUNTESS BROWNLOW.
4. Piece of embroidery, coloured silks, on white lawn. English, 17th century.
Lent by the COUNTESS BROWNLOW.
5. Piece of embroidery, in coloured silks, on calico.
Lent by the COUNTESS BROWNLOW.
6. Six pieces of embroidery, in coloured silks, on fine linen.
Lent by the COUNTESS BROWNLOW.
7. Curtain, embroidered in crewels. English, 17th century.
Lent by the COUNTESS BROWNLOW.
8. Embroidery, in coloured silks and gold thread, on white satin. English, 17th century.
Lent by the COUNTESS BROWNLOW.
9. Coverlet, embroidered in brown silk and gold thread on white satin. Spanish, 17th century.
Lent by the COUNTESS BROWNLOW.
10. Coverlet, embroidered in coloured floss-silks and gold thread on white silk.
Lent by the COUNTESS BROWNLOW.
11. Coverlet, embroidered in coloured silks on white satin ground.
Lent by the COUNTESS BROWNLOW.
12. Cap, embroidered in coloured silks and silver thread on white satin ground. English, 16th century.
Lent by the Lady MARIAN ALFORD.
13. Pair of shoes, embroidered in coloured silks and silver threads on white satin ground, said to have belonged to Queen Elizabeth. English, 16th century.
Lent by the Lady MARIAN ALFORD.

14. Toilet-cushion, embroidered in coloured silks, and silver lace border. English, 16th century.
Lent by the Lady MARIAN ALFORD.
15. Vide poche, embroidered in colours and gold on white satin ground.
Lent by the Lady MARIAN ALFORD.
16. Pocket, embroidered in coloured silks and gold on white satin.
Lent by the Lady MARIAN ALFORD.
17. Embroidery, in coloured silks, gold and silver thread, on crimson silk.
Lent by the Lady MARIAN ALFORD.
18. Embroidery, in colours (appliqué) on crimson velvet.
Lent by the Lady MARIAN ALFORD.
19. Embroidery, in colours, on square of white satin; gold and silver lace border.
Lent by the Lady MARIAN ALFORD.
20. Small square of embroidery, in coloured silks on canvas.
Lent by the Lady MARIAN ALFORD.
21. Piece of embroidery, in coloured worsted on canvas. 18th century.
Lent by the Lady MARIAN ALFORD.
22. Embroidery, in colours, gold and silver, blue satin ground. ? Persian.
Lent by the Lady MARIAN ALFORD.
23. Scarf, striped crimson and silver; the ends bordered with silver lace; embroidered with coloured silks.
Lent by the Lady MARIAN ALFORD.
24. Embroidered satin child's dress, said to have been worn by James II. 17th century.
Lent by the Lady MARIAN ALFORD.
25. Piece of linen, embroidered with crimson silk.
Lent by the Lady MARIAN ALFORD.
26. Piece of border (cut work), embroidered on white cambric.
Lent by the Lady MARIAN ALFORD.
27. Pilaster of tapestry hanging, embroidered in coloured silks, silver and gold. Italian, 16th century.
Lent by the MARQUIS OF NORTHAMPTON.
28. Piece of bordering, embroidered in coloured silks and gold on white satin.
Lent by the MARQUIS OF NORTHAMPTON.

29. Cover for a pillow, embroidered in coloured silks, spangles, and gold thread, with gold and silver lace border.
Lent by Lady LUCY HICKS-BEACH.
30. Large piece of laces in squares. Italian, 17th century.
Lent by Mrs. WILLMOTT.
31. Sampler. English, 16th century. *Lent by Mrs. WILLMOTT.*
32. Sampler. English, 16th century. " "
33. Sampler. English, 16th century. " "
34. Sampler. English, 16th century. " "
35. Sampler. English, 16th century. " "
36. Cope, blue velvet, embroidered in gold and coloured silks. English (? 14th century). *Lent by Mrs. BAYMAN.*
37. Piece of embroidered linen (cut work), lined with crimson silk.
Lent by HOWARD KINNAIRD, Esq.
38. Cushion-cover, embroidered in coloured silks and gold thread on crimson satin ground. 16th century.
Lent by LOUISA MARCHIONESS OF WATERFORD.
39. Body of a dress, embroidered in coloured silk and gold on white linen. English, 17th century.
Lent by LOUISA MARCHIONESS OF WATERFORD.
40. Pair of gloves, embroidered in coloured silks and gold thread on leather. English, 16th century.
Lent by LOUISA MARCHIONESS OF WATERFORD.
41. Cap and stomacher, embroidered in coloured silk and silver. English, 16th century.
Lent by LOUISA MARCHIONESS OF WATERFORD.
42. Cap and stomacher, embroidered in black on white linen. English, 16th century.
Lent by LOUISA MARCHIONESS OF WATERFORD.
43. Cap and stomacher, embroidered in black on white linen. English, 16th century.
Lent by LOUISA MARCHIONESS OF WATERFORD.
44. Sleeve, embroidered in coloured silks, gold and silver, on white satin. English, end of 18th century.
Lent by LOUISA MARCHIONESS OF WATERFORD.

45. Piece of linen, embroidered in black and gold. English, middle of 16th century.
Lent by LOUISA MARCHIONESS OF WATERFORD.
46. Cope, embroidered in coloured silks and gold thread on white silk ground.
Lent by P. H. HOWARD, Esq.
47. Cope, crimson velvet, embroidered in coloured silks and gold.
Lent by P. H. HOWARD, Esq.
48. Chasuble.
Lent by P. H. HOWARD, Esq.
49. Cope, purple velvet.
Lent by P. H. HOWARD, Esq.
50. Embroidery, coloured floss-silk, gold, and spangles, on white silk ground.
Lent by P. H. HOWARD, Esq.
51. Embroidery, coloured silks and gold thread, on crimson damask ground.
Lent by P. H. HOWARD, Esq.
52. Altar-cloth, black damask, silk and embroidered bead cross in centre.
Lent by P. H. HOWARD, Esq.
53. Square of crimson velvet, embroidered in gold, with Maltese cross.
Lent by P. H. HOWARD, Esq.
54. Square, purple velvet brocade, embroidered in gold, with Maltese cross in centre.
Lent by P. H. HOWARD, Esq.
55. Square, white satin, embroidered in coloured silks and gold, sacred monogram in the centre.
Lent by P. H. HOWARD, Esq.
56. Piece of embroidery, shield shaped, in frame.
- 57 to 63. Seven frames of needlework. *Lent by* Mrs. T. FRENCH.
64. Wall-hanging or frieze, appliqué, of crimson velvet on cloth of gold. Italian, 16th century.
Lent by the DUKE OF WESTMINSTER.
65. Coverlet, embroidered in amber silk and gold on crimson velvet.
Lent by the DUKE OF WESTMINSTER.
66. Coverlet, embroidered in silk and gold thread on blue velvet.
Lent by the DUKE OF WESTMINSTER.
67. Embroidery, in coloured silks, gold and silver thread, on black velvet. ? Persian.
Lent by the DUKE OF WESTMINSTER.

68. Coverlet, embroidered in coloured silks on crimson ground. Goa, Portuguese, 17th century.
Lent by the DUKE OF WESTMINSTER.
69. Coverlet, embroidered in coloured silks and gold, with a two-headed eagle in centre, on blue velvet ground.
Lent by the DUKE OF WESTMINSTER.
70. Embroidery, in coloured silks on blue velvet, in the centre a pelican in her piety. *Lent by the DUKE OF WESTMINSTER.*
71. Embroidery, in coloured silk and gold.
Lent by the DUKE OF WESTMINSTER.
72. Coverlet, embroidered in coloured silks and gold cord on green velvet ground. *Lent by the DUKE OF WESTMINSTER.*
73. Coverlet, embroidered in coloured silks and gold on satin ground. *Lent by the DUKE OF WESTMINSTER.*
74. Embroidery, in coloured silks, gold and silver, on black velvet ground. Old Persian. *Lent by the DUKE OF WESTMINSTER.*
75. Piece of bordering, appliqué, coloured silks and crimson velvet. Italian, early 16th century.
Lent by the DUKE OF WESTMINSTER.
- 76 to 79. Four pieces of embroidery. Persian.
Lent by the DUKE OF WESTMINSTER.
80. Panel, framed, crimson velvet, embroidered in coloured silks, and gold St. Catherine. Italian, 17th century.
Lent by P. H. HOWARD, Esq.
81. Panel, embroidered, 'The Adoration of the Magi.' Italian, 17th century.
Lent by P. H. HOWARD, Esq.
82. Panel, embroidered, 'The Adoration of the Magi.' Italian, 17th century.
Lent by P. H. HOWARD, Esq.
- 83 to 176. Ninety-three specimens of Oriental needlework.
Lent by A. MACCALLUM, Esq.
177. Cope. *Lent by St. Mary's College, Oscott.*
178. Embroidery, in coloured silks on green velvet ground.
Lent by St. Mary's College, Oscott.
179. Chasuble. *Lent by St. Mary's College, Oscott.*

180. Seven fragments of embroidery in coloured silks, gold and silver thread, mounted on piece of canvas.
Lent by St. Mary's College, Oscott.
181. Embroidery, in coloured silks and gold thread on green velvet ground.
Lent by St. Mary's College, Oscott.
182. Embroidery, two pieces (? banners), coloured silks and gold thread.
Lent by St. Mary's College, Oscott.
183. Stole, embroidered with coloured silks and gold thread.
Lent by St. Mary's College, Oscott.
184. Chasuble, embroidered in coloured silks and gold thread.
Lent by St. Mary's College, Oscott.
185. Chasuble, embroidered in coloured silks and gold thread.
Lent by St. Mary's College, Oscott.
186. Cross, from a chasuble, embroidered in coloured silks and gold thread.
Lent by St. Mary's College, Oscott.
187. Cross, from a chasuble, embroidered in coloured silks and gold thread.
Lent by St. Mary's College, Oscott.
188. Cope, embroidered in coloured silks and gold thread, crimson velvet ground.
Lent by St. Mary's College, Oscott.
189. Cope, embroidered in coloured silks and gold thread, crimson velvet ground.
Lent by St. Mary's College, Oscott.
- 190A. Curtain, embroidered in coloured silks on canvas. Moorish, Algiers.
Lent by Miss WALLACE DUNLOP.
190. Scarf, embroidered in coloured silks on canvas. Old Moorish work, Algiers.
Lent by Miss WALLACE DUNLOP.
191. Naik or veil, embroidered in coloured silks and gold thread. Moorish.
Lent by Miss WALLACE DUNLOP.
192. Cap, embroidered in coloured silks on canvas. Moorish.
Lent by Miss WALLACE DUNLOP.
193. A negress cap, embroidered in coloured silks and gold thread. Ilemcan, Algeria.
Lent by Miss WALLACE DUNLOP.
194. A negress cap, embroidered in coloured silks. Ilemcan, Algeria.
Lent by Miss WALLACE DUNLOP.

195. Embroidery, two pieces, in coloured silks. Cretan.
Lent by Miss WALLACE DUNLOP.
196. Chair-back, embroidered in silk and crewel. English, 17th century.
Lent by C. D. BRETON, Esq.
197. Chair-back, embroidered in silk and crewel. English, 17th century.
Lent by C. D. BRETON, Esq.
198. Seat of a chair, embroidered in silk and crewel. English, 17th century.
Lent by C. D. BRETON, Esq.
199. Chair-back, embroidered in silks and crewel. English, 17th century.
Lent by C. D. BRETON, Esq.
200. Coverlet, embroidered in coloured silks and silver thread on linen. English (? 1650).
Lent by C. D. BRETON, Esq.
201. Embroidery, three pieces, in coloured silks, and silver thread monogram, on linen.
Lent by C. D. BRETON, Esq.
202. Carpet. Persian, 15th century.
Lent by F. LEIGHTON, Esq., R.A.
203. Box, embroidered with coloured silks, said to have been made for Sixtus IV., 1471, or Julius II., 1503. The Trovera arms, with the Cardinal's hat. Italian, 16th century.
Lent by Miss BENTINCK.
204. Two oval pictures of female figures, embroidered in coloured floss-silks. English, 18th century.
Lent by Colonel LEITH HAY, C.B.
205. Picture, a shepherdess, in chenille and coloured silks. English, 18th century.
Lent by Miss WALTON.
206. Square of embroidery, in coloured silks and gold thread. Italian, 17th century. *Lent by the* Lady MARIAN ALFORD.
207. Portion of quilt, embroidered in coloured floss-silks. 17th century.
Lent by Mrs. BEARD.
208. Curtain, embroidered in crewels, upon linen ground. English, 18th century, worked by Mrs. Delaney and a former Countess of Charlemont. *Lent by the* COUNTESS OF CHARLEMONT.
209. Quilt, embroidered with men and dragons in gold thread on crimson satin ground. Chinese.
Lent by Mrs. ALFRED MORRISON.

210. Shawl, embroidered in coloured silks and gold thread on a black ground. Indian, Delhi work.
Lent by Mrs. ALFRED MORRISON.
211. Embroidery, in coloured silks on canvas ground. Cretan.
Lent by Mrs. ALFRED MORRISON.
212. Embroidery, in coloured silks and gold thread, canvas ground. Cretan.
Lent by Mrs. ALFRED MORRISON.
213. Curtain, embroidered in coloured silks on fine canvas ground. Cretan.
Lent by Mrs. ALFRED MORRISON.
214. Quilt, embroidered in coloured silks and gold thread on linen ground. Italian.
Lent by Mrs. ALFRED MORRISON.
215. Shawl, in various colours, cashmere. Modern Indian.
Lent by Mrs. ALFRED MORRISON.
216. Brocade, gold and silver conventional pattern, with animals. Circassian.
Lent by Mrs. ALFRED MORRISON.
217. Brocade, gold pattern on green ground. Japanese.
Lent by Mrs. ALFRED MORRISON.
218. Table-cover, gold and silver thread arabesques on scarlet cloth. Indian, modern.
Lent by Mrs. ALFRED MORRISON.
219. Brocade, gold and silver thread, cone pattern. Circassian.
Lent by Mrs. ALFRED MORRISON.
220. Brocade, gold and silver, with flower pattern crimson and green. Indian.
Lent by Mrs. ALFRED MORRISON.
221. Cover, embroidered in gold and silver thread and coloured silks on black velvet ground. Persian.
Lent by Mrs. ALFRED MORRISON.
222. Quilt, embroidered in coloured silks, flowers and animals, on yellow ground. Chinese.
Lent by Mrs. ALFRED MORRISON.
223. Curtain, embroidered in coloured silks and gold thread on puce ground. Chinese.
Lent by Mrs. ALFRED MORRISON.
224. ? Shawl, various colours. Indian, Cashmere.
Lent by Mrs. ALFRED MORRISON.
225. Shawl, embroidered in gold and silver thread. Delhi, modern.
Lent by Mrs. ALFRED MORRISON.

226. Quilt, embroidered in yellow silk on linen ground. Italian, 16th century. *Lent by Mrs. ALFRED MORRISON.*
227. Table-cover, coloured silks and gold thread applied on ruby velvet ground. Spanish, 17th century. *Lent by Mrs. ALFRED MORRISON.*
228. Shawl, embroidered in gold. Indian, Delhi. *Lent by Mrs. ALFRED MORRISON.*
229. Scarf, embroidered in gold upon green ground. Indian. *Lent by Mrs. ALFRED MORRISON.*
230. Scarf, embroidered in coloured silks on green ground. Indian. *Lent by Mrs. ALFRED MORRISON.*
231. Shawl, embroidered in variegated floss-silks on black net ground. *Lent by Mrs. ALFRED MORRISON.*
232. Shawl, Cashmere work on pale blue ground, old pattern, 1800. Indian. *Lent by Mrs. ALFRED MORRISON.*
233. Shawl, Chudda, embroidered in rich gray silk on same ground. Indian. *Lent by Mrs. ALFRED MORRISON.*
234. Quilt, embroidered in pale lemon silk on linen ground. Italian, 16th century. *Lent by Mrs. ALFRED MORRISON.*
235. Cover, embroidered in coloured silks, gold and silver thread, on satin ground. Persian, 18th century. *Lent by Mrs. ALFRED MORRISON.*
236. Cover (very fine old). Retch work, geometric figures on a dark blue cloth ground, conventional floral border. Turkish (? 19th century). *Lent by Mrs. ALFRED MORRISON.*
237. Curtain, embroidered in coloured silks, conventional foliage, on canvas ground. *Lent by Mrs. ALFRED MORRISON.*
238. Cover, embroidered in coloured silks, geometric figures, on cream ground. Old Persian. *Lent by Mrs. ALFRED MORRISON.*
239. Cover, embroidered in coloured silks on quilted satin ground. Persian. *Lent by Mrs. ALFRED MORRISON.*
240. Table-cover, embroidered in coloured silks and gold thread on claret-coloured velvet. Spanish, 17th century. *Lent by Mrs. ALFRED MORRISON.*
241. Embroidery, coloured silks and gold thread on canvas ground. Cretan. *Lent by Mrs. ALFRED MORRISON.*

242. Table-cover, in coloured silks, appliqué, on black velvet ground.
Spanish, 17th century. *Lent by Mrs. ALFRED MORRISON.*
243. Veil. *Lent by the DUCHESS OF MARLBOROUGH.*
- 244 and 245. Toilet-covers, said to be the work of Sarah Duchess
of Marlborough, late 17th century.
Lent by the DUCHESS OF MARLBOROUGH.
246. Embroidered stool-cover.
Lent by the DUCHESS OF MARLBOROUGH.
247. Satin embroidery, Chinese.
Lent by the DUCHESS OF MARLBOROUGH.
248. Piece of satin needlework.
Lent by the DUCHESS OF MARLBOROUGH.
249. Funeral pall (in an oak case on four feet) embroidered with
gold and silk on coarse linen, displaying examples of conch-
ings and *opus Plumarium*. This was used at the funeral
of Sir William Walworth, in the time of Richard II., 1381.
The head and foot of the pall are embroidered with a figure
of St. Peter on a throne. Scriptural subjects are represented
on the sides alternated with the arms of the Fishmongers'
Company. English, 14th century.
Lent by the FISHMONGERS' COMPANY.
250. Chasuble. English, 14th century.
Lent by MARQUIS OF BUTE.
251. Chasuble. Italian, 16th century.
Lent by MARQUIS OF BUTE.
252. Chasuble. English.
Lent by MARQUIS OF BUTE.
253. Chasuble. English.
Lent by MARQUIS OF BUTE.

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Cole, Alan S. (Alan Summerly). 1846-
Catalogue of the special loan collection
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